DANCE DIGEST

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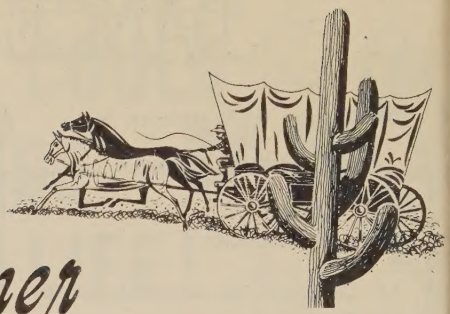
Swing That Partner



by Aubrey Haines

SWING THAT PARTNER!

"Square dancing is here to stay," says Fred Waring. A decade ago its future seemed questionable. People who were overly zealous were overdoing it. Hence it seemd that square dancing might have the sudden popularity and quick demise of such fleeting crazes as the Big Apple, mah-jongg, and miniature golf. However, today square dancing seems well embedded in American life, and it appears to be here to stay. This may be because it is more than merely dancing. Besides being great fun, it has become a kind of galloping therapy—a tonic for the family, an incentive for the spectator, and an impetus for the socially ailing community.

"You've got Sis, and I've got Sue.
Swing her around like a worn-out shoe.
Dig for the oyster, dig for the clam,
And now the one from the happy land.

Your arm around her waist
If she ain't too wide.
Swing that girl, the girl so sweet.
Swing that girl with the two left feet."

Square dance calls such as these brought communities to life. Recently people in a city suburban to Los Angeles did not get along. Unpleasant incidents occurred daily, indicating that citizens were suspicious of each other and full of class-consciousness. Then square dancing was introduced into the community, and 4,000 persons answered the call to begin swinging their partners. As a result country-club fence and railroad tracks lost their significance. After a few months the local newspaper said editorially, "This is the most remarkable thing that has ever hit this sixty-one-year-old community."

Square dancing is especially popular in rural communities. The granary of Ben and Lula Jerman of Liberal, Kansas, has a floor that is smooth and kind to a shuffling shoe. Forty by eighty feet, the floor cost $9,200 on a commoditycredit loan in the early 1950's. It has largely paid for itself, through the storage of milo off Ben's 900 cultivated acres. A gas range sits in a corner for coffee and doughnuts. A pipe holds dozens of coat hangers. Planks on nail kegs along the walls make good benches. A loudspeaker system blasts calls loudly and clearly over the music.

"Big foot up and little foot down.
Make that big foot jar the ground.
Meet your partner and promenade around!

Whirl 'em low and whirl 'em high,
And pass those pretty girls right on by.
Meet your own and turn right back,
And keep those heifers in the wagon track!"

When 35,000 bushels are not occupying the granary, invitations go up and down the Seward County party lines. Sometimes 150 people come. The square dancers have learned many dances in the past years: Red River Valley, Texas Whirlwind, or California Starburst, Sides Cut in and Oregon Star, Whirl Away with a Half Sashay, Throw in the Clutch, Old-Fashioned Girl, and others. They vary the evening with couple dances such as Glow Worm, Tennessee Waltz, Josephine, Chicken Reel, and Waltz Delight.

Ben and Lula have a large album of square-dance records. They work out new steps with friends in their basement recreation room. Lula has a rack of nine square-dance costumes, all made by herself. "We have square dances in which all the women wear identical costumes and all the men wear identical shirts," she says. "That's how we often go to other clubs." The Jermans belong to the Texas Panhandle Association of Square Dancers, the Cimarron Valley Square Dancing Association, and two active local groups: the Eddy-Hey-Hey Club of Liberal and the Do-Si-Do Club of Santanta.

Though a metropolis such as New York may seem sophisticated, square dancing is not beneath many citizens of Manhattan. A middle-aged immigrant was dancing with his young daughter at one of the large, open-air square dances held weekly in New York's Riverside Park. As he promenaded past the stand, he shouted to his wife, "Look, Mamma: I'm having fun!" His eyes were shining, and for the first time in his life he was dancing.

"You should have come to America sooner!" she shouted back at him.

As millions of Americans swing their partners to the tempo of a fiddle, a piano, a guitar, and a caller, strange and marvelous things occur. For example, an aircraft worker in Texas, who was a chronic alcoholic, danced himself out of drunkenness. In two California chapters of Alcoholics Anonymous square dancing is a regular recreation. In another instance an Illinois man and his wife were ready

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for divorce, feeling that they had no common interests. Then someone invited them to a square dance, and today they are dancing regularly. "We can't figure out why we ever wanted to separate," the husband says.

In St. Louis square dancing is used as part of an organized campaign to break down racial and religious prejudice. However, most people do not take up square dancing because it is supposed to do them good. They do it because they enjoy it. If pleasant results occur as by-products, that is all to the good.

Square dancing has been in America for more than a century, but it is more popular today than ever before. In New York City Ed Durlacher, who calls the weekly dances on Central Park's Mall, estimates that about a half-million people are attracted to the park dances annually.

In the Municipal Auditorium of Oklahoma City crowds have been as large as 10,000 persons. In Los Angeles alone there are at least 600 known square-dance clubs. When Santa Monica celebrated a jubilee a decade ago, 13,000 persons danced at one time. Square dancing is popular today all throughout the nation: in Harlem, in the streets or small Middle Western towns, on Mississippi River boats, in elite Miami hotels, and in typical New England granges. Many celebrities have fallen under the spell of *Cotton-Eyed Joe, Pop Goes the Weazel,* and *Swing the Guy who Stole the Sheep.* Herbert Hoover, Helen Hayes, Lowell Thomas, Eleanor Roosevelt, the Chinese Ambassador Wellington Koo have all been enthusiastic square dancers.

When summer comes to Steamboat Springs, Colorado, the small city goes all out for dancing. Charlotte Perry and Portia Mansfield have, for the past forty-seven years, operated a camp for girls from seven to college age and a coeducational theater-dance workshop for adults. Both offer courses in ballet and theatrical dancing. Basic to the arts program have been the annual series of dance recitals through July and August. These sophisticated programs have made Steamboat Springs mildly famous. But Miss Perry and Miss Mansfield did not confine themselves to artistic dancing alone. They were as equally interested in square dancing as in ballet and theatrical dance forms.

In the summer of 1950 the camp got the city to sponsor an all-out square dance festival and competition in the middle of the regular cultural programs. Steamboat Springs invited the nation's best square dancers to come to the festival. As a result some 800 dancers —about 100 teams—and more than twice that number of spectators poured into town. The mile-long section of U. S. Highway, which runs through the center of the city, was roped off for dancing. Judges shuffled from team to team before finally picking The Stampeders of Denver as winners.

The carnival came close to overshadowing Perry-Mansfield's strictly serious dance season. In fact, residents were so pleased that the Chamber of Commerce set aside all future second Saturdays in August as Steamboat Springs Square Dance Festival days.

The lack of an age barrier has been one of the most potent factors in the popularity of square dancing. In the village of Shawnee-

on-Delaware, Pennsylvania, the most popular dancer is a seventy-four-year-old man. Most women in the community are said to feel slighted if he does not ask them to dance at least once. In fact, it has been estimated that at least sixty-five per cent of square dancers are over thirty years old.

At a Hollywood Bowl square dance there were two great-grandmothers. One man dances regularly at the age of eighty. But if it is good for the parental-age group, it is also popular with teen-agers. In St. Paul and Seattle giant spring festivals are held for the school children.

No one is a mere spectator in square dancing. An introvert is apt to end up a roaring extrovert by the time he leaves the floor. There are also no social barriers. One simply goes up and nods to the person he wishes to dance with. Then away they go.

Square dancing requires no special talent. One may find it difficult to master the intricate steps of the Argentine Tango, but he has no trouble with the do-si-do or the allemande left. The reason for this is that all thinking is done by the caller, a system that some people find agreeable. If one does not happen to like a step, he is certain to change it in a moment or two.

Another intriguing thing about square dancing is that it satisfies the urge in people to dress up, whether in overalls, a gingham shirt, or a calico dress. Hence it has been called a man's dance by people who say that men, for the first time, may indulge their taste for loud colors or solid comfort without worrying about convention.

Square dancing is a kind of follow-the-leader operation in which people go through various maneuvers to music in 6/8 or 2/4 time. The basic formation is that of a square, in which each couple forms

a side of the square, a man facing a woman. Dances are done in sets. After taking up their positions, the dancers bow and curtsy, or "honor their partners" and then go through a set of steps—swinging, promenading, pivoting, linking arms, do-si-doing (back to back), and many others—all in response to the directions shouted or sung by the caller.

Although American square dancing is about as old as the national anthem, it originally came from Europe. Like many things it had its origin in Greece, where it was a card game in which four players formed a square. In the eighteenth century the French made a court dance out of it by using a square formation with couples on each side. Mozart wrote much of his early music for these quadrilles. Very popular during the reign of Napoleon, it was introduced into England at that time. Shortly after the War of 1812 it was brought to America, mostly via Canada. It became instantaneously popular here, and when the rage had subsided in the cities, it took hold in the rural sections. It has been popular there ever since.

The recent revival has tended to bring it back again to the cities and to millions of persons who had never before heard of it. If a party given by the dressmaker, Jacques Fath, at his chateau near Paris is any indication of a trend, it may soon return to Europe. At that party the European elite danced American square dances dressed in cowboy and cowgirl costumes. The impact was so strong that an association in Paris immediately scheduled a regular series. If it catches on, the square dance will have come full circle and be back where it started. Only this time the French will call it *la danse square américaine* instead of what it once was, a French quadrille.

Many Americans credit the recent revival of the square dance to Henry Ford. Wishing to rescue the dance, which had been languishing nationally for almost a century, Ford engaged the square-dance authority, Benjamin Lovett, to come to Dearborn and spend a month teaching the dance to people there. Lovett's visit was prolonged for twenty-three years. Directly or indirectly he taught a half-million persons to dance.

Then came the New York World's Fair in 1940, when Ed Durlacher held Thursday night sessions at the American Common, which drew three and one-half per cent of the paid attendance at the fair. From then on square dancing spread rapidly. World War II, with its tensions, unrest, and longing to return to the fundamental virtues of community and family life, spurred it on. It was the rage at Army camps, in U.S.O. clubs, and in Y.M.C.A.'s. As one caller put it: "Square dancing is a natural mixer. The girls don't have to dance closely with men they don't like. At the same time they can still be friendly and have a good time."

Now it seems that almost everyone square-dances, whether in some village or in the Cotillion Room of Manhattan's skyscraper Pierre Hotel. There is even a group of paraplegics and poliomyelitis victims who have organized a dance group. Doing their dancing in wheel chairs, they call themselves the "Square Wheelers."

Square dancing is fundamentally the same all over America, but costume, music, and style vary according to local tradition.

43 DANCE BANDS TO COMPETE IN CONTESTS

NEW YORK, N.Y., Oct. 5, Forty-three well-known area dance bands from all parts of the country will participate in nine regional contests during October to complete the second stage of the search for the Best New Dance Band of 1960, according to George V. Clancy, national contest chairman and treasurer of the American Federation of Musicians, sponsors of the nationwide competition for the second successive year. It is all a part of a long-range program to stimulate interest in live music, revive ballroom dancing and promote new dance bands.

Cities where the play-offs will be held, in cooperation with the National Dance Festival sponsored by the National Association of Ballroom Operators, include, Seattle; St. Paul, Minn.; Philadelphia; St. Joseph, Mo.; Fort Worth, Texas; San Francisco; Dayton and Youngstown, Ohio, and Louisville, Ky. Semi-finals and finals play-offs will be held in late October or early November in a major city yet to be announced. Regional areas were selected by the musicians' national dance band committee to accommodate winners of local and community contests in which 176 bands have competed since August 31.

Ronnie Drumm, popular New England dance band leader who was nosed out for top national honors last year by Claude Gordon's Los Angeles band became the first winner of a regional contest when he defeated six other eastern dance bands last week at the Eastern States Exposition at West Springfield, Mass. His chief opposition

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Southern Californians dance faster than New Englanders but not nearily as fast as the Kenutcky running set. The dance also seems to get more intricate the farther West one goes, and the costumes become more colorful.

Square dancing is generally recognized as good, wholesome fun for all. It places a new emphasis upon family unity, marking a return to the homely virtues of American life. Political scientists have called it the greatest advance that democracy has had in a long time. A New Jersey minister started square dancing in the basement of his church, announcing, "It's the best way in the world to get people together and hold hands." Others have seen it as an effective means of combatting communism. If communists claim to be the only ones who can bring all people together, they have never attended an American square dance.

came from Art Tancredi's band, Providence, R.I., which also participated last year. Other bands entered included Bobby Kaye, Hartford, Conn.; Sam Costa, New Britain, Conn.; Leo Ball, Johnny Butler and Bernie Mann, all of greater New York. Drumm's band now awaits the outcome of the nine October regionals before entering the semi-finals slated for late October or early November.

According to Jackie Gleason, honorary chairman of the Best New Dance Band contest, the winning band will take a short cut to fame and fortune. There will be a two-weeks engagement at the Flamingo Hotel in Las Vegas, a nation-wide tour of famous ballrooms and a recording contract. "These rewards are worth the effort," Gleason said. "Without such a contest a band could play for years before working itself up to top engagements like this."

One of the most generous dividends to be derived from the Best Band contest are some $20,000 worth of brand new dance band instrumenst and other equipment being donated as prizes through the cooperation of the nation's leading band instrument manufacturers who have pledged their all-out support.

WHITE PLAINS, N.Y.

Dr. Sterling A. Callisen, president of Parsons School of Design and chairman of the Dance in Education Fund, will moderate a panel of outstanding speakers whose discussion of "Dance and the Community" will open the first Westchester County Dance Festival in February.

The panel speaker, announced by Festival Chairman Jeanne Wechsler, will be Bessie Schoenberg, director of theatre and dance at Sarah Lawrence College; Walter Terry, dance critic of the New York Herald Tribune, and Helen Wicks Reid, chairman of the NCDT.

This will be the opening event of the two-day Westchester County Dance Festival on Feb. 18 and 19 at the County Center in White Plains.

For the first time in the nation a dance festival will enjoy sponsorship of a governmental agency, the Westchester County Recreation Commission.

The festival program will include a Showcase Production, a big Folk and Square Dance Festival and the Gala Festival Performance on Sunday evening, Feb. 19. All dance groups presented in the two festival performances will first be auditioned by a panel of outstanding judges from outside Westchester County. Only Westchester County dancers are eligible.

Thomas de Gaetani, head of the stage department at Julliard School and an internationally-known theater technician, will be artistic director for the festival.

Norman Leyden, the widely-known musician and orchestral arranger who lives in Pleasantville, N.Y., will be musical director. Prof. Richard Kraus of Columbia University Teachers College will conduct the festival's Folk and Square Dance event.

The dance festival's panel discussion will be held from 10 a.m. to noon on Saturday, Feb. 18 in the Little Theater of the County Center. With Doctor Callisen as moderator, the speakers' topics will include: Miss Schoenberg, "The Place of Dance in Recreation, High School and College; Mr. Terry, "Building a Dance Audience," and Mrs. Reid, "Is Dance Vital to the Community?"

News Briefs

HINDU DANCE CLASSES

Indian dancer Ishvani Hamilton will conduct a Master Class in Hindu Dance at the University of California, Berkeley, in early February. Classes will be given in three sessions on February 9, 16 and 18 in Hearst Gymnasium.

Students will be instructed in the classical dance of India, including body movements and gestures. The dance will be related to Hindu temple sculpture, architecture and philosophy.

Trained from childhood in the classical dance, Mrs. Hamilton left India as a young girl and toured through much of Europe as a partner of the famous dancer Uday Shankar. Now the wife of an American artist, she has concertized extensively throughout the world.

Further information about the Master Class and application for enrollment may be obtained from the Department of Conferences, University Extension, University of California, Berkeley 4, California.

• The Shirley Broughton Modern-Ballet Company is currently holding auditions for male and female dancers trained in both modern and ballet.

Miss Broughton is presently engaged as choreographer for the Bronx Civic Opera Company. This season they are scheduled to dance in "Die Fledermaus", "La Traviata" and "Rigoletto" with full orchestra. There will be pay for performances.

The same dancers perform in both the operas and the concert repertory company. Call CHelsea 3-4301.

ROYAL BALLET RETURNS TO MET WITH TWO "GISELLES"

In an unprecedented move, the Royal Ballet (formerly Sadler's Wells) returned to New York for the final performances of its American tour, before leaving for London. They will take place at the Metropolitan Opera House on Sunday, January 29th. There will be a matinee at 3:00 P. M. and an eve-

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1961

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ning performance at 8:45 P. M.

The ballet at both performances was the widely-acclaimed revival of "Giselle," which won unanimous critical plaudits earlier in the season. The production was supervised and additional choreography was added by Frederick Ashton in collaboration with Tamara Karsavina. It featured scenery and costumes by James Bailey.

These performances marked the end of a 20-week tour, which took the company to 26 cities in the United States and Canada.

• Some 60 dancers from the Kathryn Etienne Ballet School presented "A Dreaming Princess Fantasy" at the El Capitan Theatre in Hollywood, California, in November.

• Nico Charisse writes that he just returned from an interesting North West dance teaching tour which led him, unexpectedly to Anchorage, Alaska, where he taught for three days .This all came about while he was having dinner with a Seattle dance teacher. "Why don't you go to Alaska as long as you're this far," the teacher asked Nico. "Don't know anyone there," was his reply. "You will," said the teacher who went to a nearby phone and placed a call to a dance teacher friend in Anchorage.

And that's how Nico Charisse happened to spend three exciting days teaching dance teachers in Alaska. He arrived at 1 p.m. and at 2 p.m. was giving a talk on the local television station. Nice work if you can get it . . .

• JOYCE TRISLER and COMPANY presented an evening of theatre dances at the Kaufmann Concert Hall, YM-YWHA, Lexington Avenue at 92nd Street, New York City, January 21st. The program featured a group work choreographed by Miss Trisler to percussion music by Milloy Miller and Carlos Chavez; a solo by Miss Trisler and danced by her; a solo choreographed and danced by John Wilson.

BERGAMESCA (music, Respighi) and a revised version of THEATRE PIECE (music, Arnold Schoenberg) complete the program.

Company includes: John Wilson, James Truitte, Malcolm McCormick, Penny Frank, Sue Hawes, Deborah Jowitt. Costumes by Malcolm McCormick. Lighting by Tom De Gaetani.

Miss Trisler, who was featured dancer with the Juilliard Dance Theatre, numbers among her credits a commission to stage and choreograph the dance-satire THE BEWITCHED by Harry Partch at the Juilliard School of Music and the University of Illinois; and the choreography for several industrial shows which toured across the country, including the Westinghouse and Johnson Motors shows. In addition to concerts with her full company, Joyce Trisler currently plans to tour as a duo with John Wilson.

BALLET REPERTORY DANCERS TO PERFORM

The Ballet Repertory Dancers, directed by Arthur Mahoney and Thalia Mara, will be seen in two concerts in February. On Saturday, February 18th at 8:30 P. M., they will dance in Wayne, N. J. at the Wayne Senior High School, for the benefit of the Clinton Memorial Hospital; on Sunday, February 26th, at 3:00 P. M., they appear in New York City at the Fashion Institute of Technology.

The program for both events will consist of four ballets: "Suite Galante" music by Frederick Handel and "Suite Romantique" music by Alexander Glazounov, both with

choreography by Mr. Mahoney; "Bolero" music by Frederick Chopin, choreography by Miss Mara; "Straussiana" music by Johann Strauss, choreographed jointly by Miss Mara and Mr. Mahoney. Musical Director for the program is Vladimir Djury. Costumes by Lydia Symons.

Members of the group include: Sonja Bayard, Zelma Bustillo, Jill Douglas, Susan Geier, Ginny Griffee, Marilyn Lantz, Renata Powers, Jane Rockwell, Marilyn Siskin, Ian Benjamin, Joseph Davis, William Jacobs and George Ramos.

Tickets for the New York City concert may be obtained at the Ballet Repertory office, 117 West 54th St., New York 19, N. Y. Mail orders filled.

• John Skow, noted Balkan Dance teacher, will be conducting institutes at the Sonny Newman Studio, 940 Broadway, New York City, February 11-13.

• More than 500 needy children annually feted in Meadville, Pa., were treated to a Christmas program in which a Junior Ballet Company developed by the Arita Lee Dance Studio gave an entertainment which included excerpts from Nutcracker Suite, the Saturday before Christmas. Proceeds of an appearance before a private club were also turned over to the same cause, which is a United Fund agency.

To make dance, festival or convention planning easier for you committee chairmen, and to save you time and money, name tags are free of charge from AMERICAN SQUARES magazine. To have a successful dance, your group must have FUN! And what adds to the fun more than knowing everyone's name and where they're from? And —no more fuss and worry about how to make tags, and how to pay for them! Just write to the Reader Service Department of AMERICAN SQUARES, 2514 - 16 Street, Moline, Illinois, telling them how many tags you want.

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CALENDAR OF EVENTS 1961

JANUARY 29—FOLK & SQUARE DANCE FESTIVAL, Kezar Pavilion, Golden Gate Park, San Francisco. 1:30 to 5:30 p.m. Public welcome, FREE ADMISSION. Hosted by CHANG'S INTERNATIONAL FOLK DANCERS.

FEBRUARY 4—FOLK & SQUARE DANCE PARTY, Kezar Pavilion, Golden Gate Park, San Francisco. 8 p.m. 75 cents. Door prizes! Exhibitions! Public welcome! Sponsored by the San Francisco Council of Folk Dance Groups to raise their funds for the year. The number of teen-agers we can send to Folk Dance Camp at College of Pacific every summer depends upon how much money we raise at this party.

FEBRUARY 26 — FOLK AND SQUARE DANCE FESTIVAL, Eureka Valley Playground Gymnasium, 18th and Collingwood Streets, San Francisco. Public welcome. FREE ADMISSION. 1:30 to 5:30 p.m. Hosted by THE TERPSICHOREANS OF SAN FRANCISCO.

MARCH 19 — FOLK & SQUARE DANCE FESTIVAL, Sunset-Lawton Playground Gymnasium, Lawton and 28th Avenue, San Francisco. 1:3 0to 5:30 p.m. Public welcome. FREE ADMISSION. Hosted by THE SWINGSTERS.

APRIL 15 & 16—FOLK & SQUARE DANCE FESTIVAL, Civic Auditorium, San Francisco. Public welcome. FREE ADMISSION. Saturday, from 7:30 p.m. Sunday, 1:30 to 5:30 and 7:30 to 11 p.m.

DANCE PERSPECTIVES #8

"Impressions of Kabuki" with comments by A. Hyatt Mayor is off the press. Needless to say, not a great deal is known about Kabuki theatre art form in America which makes Mr. Mayor's contribution to this fascinating subject most welcome. Not only is his interpretation of Kabuki explanatory and enlightening, it is so clearly written that even the casual dance enthusiast might well enjoy reading this monograph.

Martha Swope's artistic photographs taken during the troupe's American debut add much to the delight of this particular issue. Karl Leabo, who designed issue # 8 has selected a number of ancient Japanese dance prints which lend themselves most interestingly to the over all quality of this excellent publication.

Single copies are available at $1.75 each from Dance Perspectives, Inc., 1801 E. 26th St., Brooklyn 29, N. Y.

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TERPSICHOREAN TID-BITS

William D'Albrew

LOCKE wrote many years ago that "The effect of dancing is not confined to the body only; it imparts to the mind some of its grace."

* * * *

BARBARA STANWYCK (nee Ruby Stevens) did an acrobatic act in the famous New York City cabarets in the early '20s. She later danced in two Ziegfield shows, "The Follies of 1923" and "The Follies of 1925."

She played her first dramatic role on Broadway in "The Noose," at which time the producer of the show changed her name to Barbara Stanwyck, a name better suited for a dramatic actress. She commenced her film career in 1929 in "The Locked Door." Still going strong announcing, and appearing in her own T.V. series, "The Barbara Stanwyck Show."

* * * *

UNEXPECTED VERSATILITY:

Not long after RUDOLPH VALENTINO'S arrival in this country in 1913, Bonnie Glass, in need of a dance partner to replace CLIFTON WEBB, engaged him, whose name was to become synonymous with Tango. They toured the Orpheum circuit and when in Washington President Woodrow Wilson attended their opening. They received sixteen curtain calls for a waltz they had themselves created. Also, at the famous Winter Garden in New York City they received the same standing ovation when to the surprise of their audience revived and danced their own version of the Cakewalk.

* * * *

ENTITLED TO HER OPINION:

EARTHA KITT, popular American songstress, was quoted in the Evening Standard, a London newspaper, as saying: "I've been here 180 times, and I still haven't found an Englishman who can dance."

* * * *

Note to Editor: Please correct the item re: Enrico Cecchetti making his first appearance as a dancer in London in 1885 at Her Majesty's Theatre (should have been His Majesty's Theatre.

* * * *

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DANCE COMPANIES TO APPEAR IN WHITE PLAINS

Dance companies from Ossining, Bedford, Harrison and Larchmont have been selected to appear in the Gala Festival Performance of the First Westchester County Dance Festival on Feb. 19.

Judges at last month's festival auditions show seven ballet and modern dance compositions as performed by five dance companies for the Gala performance. The five dance groups announced today and their Westchester bases are:

The Helen Heineman Trio, Harrison; The Lorna London Dance Group, Larchmont; The Seven Dancers directed by Elizabeth Rockwell, Bedford; The Steffi Nossen Concert Group, Larchmont and the Westchester Ballet Company, directed by Iris Merrick, Ossining.

Auditions for the Gala Festival Performances were conducted Dec. 4 and 11 before four outside judges. The Gala performance will be the closing event of the two-day Westchester County Dance Festival to be held Feb. 18 and 19 at the County Center in White Plains under the sponsorship of the Westchester County Recreation Commission.

Norman Leyden of Pleasantville is musical director for the Gala and will assemble and conduct a 60-piece Festival Symphony Orchestra. Thomas de Gaetani of the Juilliard School will be artistic director of the fully costumed performance.

Other events of the Festival will include a panel discussion on Dance in the Community, a Saturday night Folk and Square Dance Party and the Showcase Production, a separate dance performance presented in workshop form on Saturday afternoon.

Jeanne Wechslre of Purchase, chairman of the Festival Steering Committee, announced these selections by the judges for the Gala Festival Performance:

"Balad for Three Friends", music by John Lewis, performed by the Helen Heineman Trio. "Dance Classic", music by Straus, performed by the Lorna London

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DANCE TEACHER, MAE MURRAY DIES

Mrs. Mae Murray Wilson, 65, former ballet dancer and operator of a Los Angeles dance studio, died Monday in Daniel Freeman Hospital, Inglewood. She lived at 3451 Mt. Vernon Dr.

Rosary will be recited at 8:30 p.m. Wednesday in St. Bernadette's Church, 3725 Don Felipe Dr. Requiem Mass will be sung at 9 a.m. Thursday. Burial will be in Holy Cross Cemetery.

Mrs. Wilson began her professional dancing career in New York as Mae Murray. She appeared in Russian and American ballet companies, in numerous Broadway shows and on the Orpheum theater circuit. She founded the Mae Murray studios here in 1929.

She leaves her husband, Bertram L. Wilson; a daughter, Meri-Celeste Ruppre, of Los Angeles, and a brother, Frank J. Murray, New Jersey.

Dance Group. "Mathmatica", music by Purcell, performed by the Seven Dancers. "Waltz", music by Jess Meeker, performed by the Steffi Nossen Concert Group. "Dance Concerto", music by Vibaldi, performed by the Steffi Nossen Concert Group. "Black Swan Pas de deux", music by Tchaikovsky ,performed by the Westchester Ballet Company. "Lighten Mine Eyes", music by Norman Leyden, performed by the Westchester Ballet Company.

Judges at the auditions were: Helen Tamiris, of New York, artistic director of the Tamiris-Nagrin Dance Company; Muriel Stewart, of New York, member of the faculty of the School of American Ballet; Norman Lloyd, of Crestwood, member of the faculty of the Juilliard School; and Vida Brown Glotzer, of Bronxville, former ballet mistress of the New York City Ballet Company.

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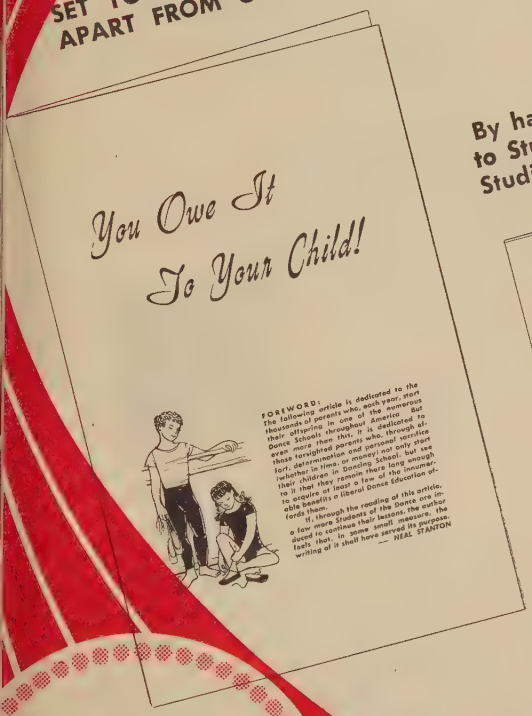
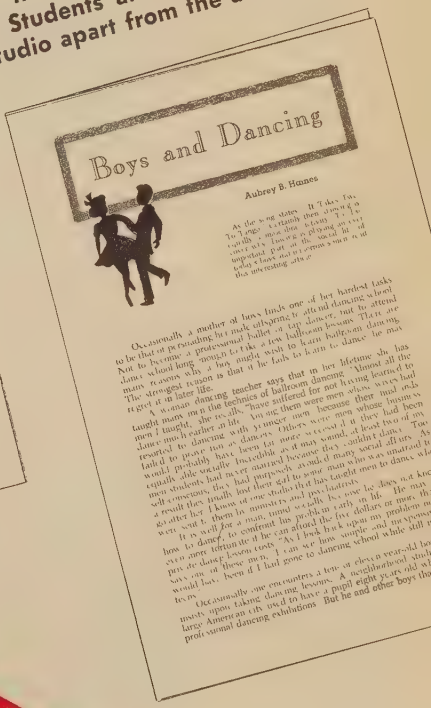

You Owe It To Your Child!
FOREWORD:
the following article is dedicated to the thousands of parents who, each year, start their offspring in one of the numerous Dance Schools throughout America. But even more than that, it is dedicated to those farsighted and persistent parents who, through effort, determination and personal sacrifice, have given their children a lasting heritage in time, training and culture. Not only will their children remain a ten, or twenty, or more years longer in Dancing School, but they will be the richer for the experience. Enough to acquire a liberal Dance Education and the benefits derived therefrom. There long enough to reap the full rewards of the innumerable benefits to them.
If, through the reading of this article, forces it to continue the lessons, the author feels that, in some small measure, she has done more Students of the Dance are induced a few writing of it shall have served its purpose.
— NEAL STANTON

By having something tangible to give to Students and Parents you set your Studio apart from the average.



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"WON'T YOU DANCE WITH ME?"

by Neal Stanton

The following article, although written in a light vein, does have its serious side. Serious in the sense that knowing how to dance correctly is no longer merely one of the social graces. Aside from being a healthful, stimulating form of pleasant exercise, dancing is today, practically a Social and Business necessity.

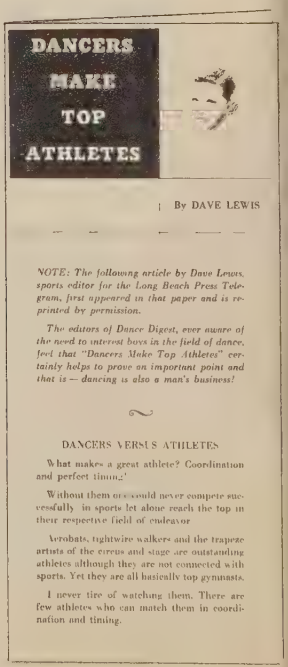
Just "getting by" on the dance floor is not only an imposition on one's partner — it reflects a certain carelessness in one's makeup. Nor is age any excuse for not dancing, for whether you are nine or ninety, you can still learn to dance!

— N. S.

☐ B. WON'T YOU DANCE WITH ME?
(3½ x 8½—3-fold)

Slanted exclusively to the Ballroom student as well as the potential student.

- Explains the "facts of the dance life" to negligent husbands who fail to take their wives even to an occasional dance—after they marry them.
- Explains that knowing how to dance correctly is no longer considered a luxury—but a Social and Business necessity.
- Explains that age is no barrier when it comes to learning to dance.
- And finally: "Won't You Dance With Me?" explains why the only proven way to learn to dance correctly is by taking lessons from a reputable dance school.


DANCERS MAKE TOP ATHLETES

By DAVE LEWIS

NOTE: The following article by Dave Lewis, sports editor for the Long Beach Press Telegram, first appeared in that paper and is reprinted by permission.

The editors of Dance Digest, ever aware of the need to interest boys in the field of dance, feel that "Dancers Make Top Athletes" certainly helps to prove an important point and that is — dancing is also a man's business!

DANCERS VERSUS ATHLETES

What makes a great athlete? Coordination and perfect timing!

Without them one could never compete successfully in sports let alone reach the top in their respective field of endeavor.

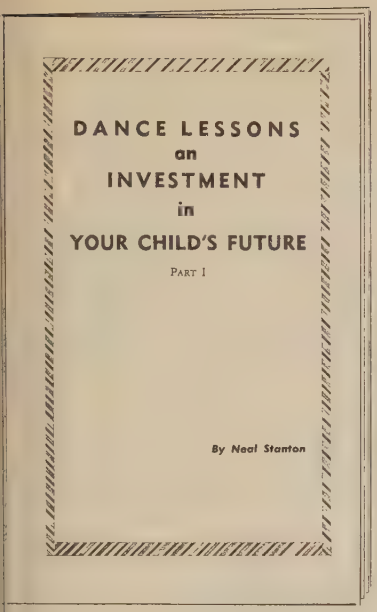
Acrobats, tightwire walkers and the trapeze artists of the circus and stage are outstanding athletes although they are not connected with sports. Yet they are all basically top gymnasts.

I never tire of watching them. There are few athletes who can match them in coordination and timing.

☐ C. DANCERS MAKE TOP ATHLETES
(3½ x 8½—4 pages)

Many dance teachers find that boys are in a minority in their classes. To help offset the erroneous impression that dancing is for girls, only, the publishers of Dance Digest have reprinted "Dancers Make Top Athletes". To read this brief, but to the point article is to be convinced that 'dancing is also a man's game'.

OLLMENT
OL BUSINESS BUILDERS ●



☐ D-1. DANCE LESSONS: An Investment In Your Child's Future
(4 x 7—Booklet One—16 pages)

Divided into two booklets for easier reading, Part One is designed to be used for 'original student inquiries'. Following are just a few of the subjects covered in Part One:

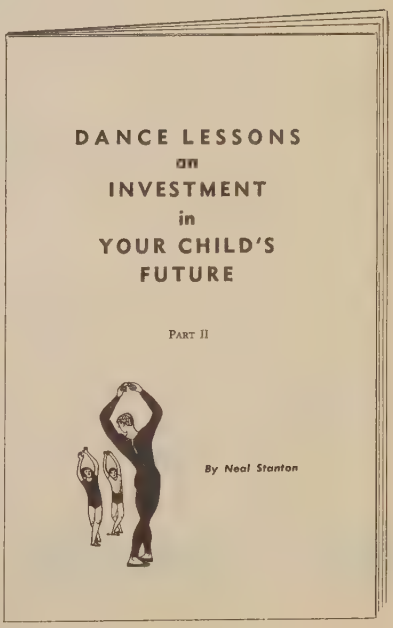
- Selecting a qualified dance school.
- Dance Students make better school students.
- No delinquency problem with dance students.
- Dancing's physical benefits.

Although each booklet is complete within itself, the business minded dance teacher will readily see the value of using one to supplement the other on original and follow-up student inquiries.

☐ D-2. (BOOKLET TWO)

Part two makes an excellent 'Follow-up' mailing piece for prospective dance students who do not enroll on the first inquiry. A few of the subjects covered are:

- Don't be a stage mother.
- Should students give their dance teacher credit for their training?
- What to do about the professionally inclined boy or girl.
- A word about dance recitals.
- What is expected of Student and Parent.



☐ A. YOU OWE IT TO YOUR CHILD
(5½ x 8½—4 pages)

Dance Teachers, Owners and Managers have distributed more than 150,000 copies of this Parent-Student orientation article to dance students and potential students. It aids the teacher in answering numerous questions such as:

"What will dancing do for my child?"

"Will it be all right if I give my child a few dance lessons just to see if she will like them?"

"Will I be expected to see that she practices?"

☐ E. BOYS and DANCING
(5½ x 8½—4 pages)

Here is another sure-fire article written to interest more boys in dance lessons. This article is equally suitable for the Ballroom, or Tap student and one every parent with a boy in the family should read. For anyone who doubts the merits of dance lessons for the male—this article is a must.

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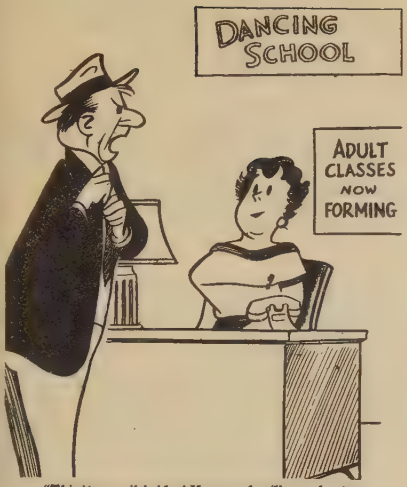

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"Lawrence Welk: A Dancer's Musician" (8-page booklet) 35 cents.
"Why You Should Join an Accredited Dance Teachers' Organization" (16-page booklet) Standard Edition, 60 cents; De Luxe Edition, $1.00.
"Examining and Licensing of Dance Teachers in America, a 48-State Survey" (12-page booklet) $1.00.

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CECCHETTI COUNCIL of AMERICA Northern California Committee held a Demonstration Program in San Francisco at the Mason-Kahn Studio, Nov. 13th. Also on the agenda was a ouncil Meeting.

DANCE MASTERS of AMERICA, Club 1 held a Recital Idea Session at the Hollywood-Roosevelt Hotel in Hollywood, Jan. 8th. Included on the teaching faculty were: Chloe Call and Gladys Bowen. A session of Show Business Ideas was held from 9:30 until 11:30 A.M. The first in a series of Celebrity Luncheons held the spotlight during the dining period. The next meeting will be Feb. 12th.

DANCE MASTERS of AMERICA, Club 13, held an All-Day Material Session at the Record Rendezvous Dance Studio in Merced, Calif., Jan. 15th. Faculty included: Vernon Russell, American Jazz; Flo Beaudoin, Children's Ballet; Ann Davlin ,English Approach to Ballet; Jean Woods, Intermediate Tap; Johnny Soiu, Foxtrot and Barbara Keith, Cha-Cha and Tango. The big One Day Convention to be held in March is a MUST. Plan to attend!

DANCE MASTERS of AMERICA, Oklahoma Club, held an All-Day Material Session at the Kotche School of Dancing in Oklahoma City Jan. 8th. The faculty included: Jewell Grigsby, Tap and Ballet; Tunky Hall & Donna Kaiser, Ballroom; Everett Taylor, Ballroom. The Oklahoma Club's State Dance Convention will be held at the Mayo Hotel in Tulsa, Mar. 12.

NEW YORK — More than 250 professional dance masters met in December to study with the great of the dance world at the Hotel Edison, Albert Butler, President of the Dance Masters of America, New York City Chapter, announced.

Highlight of the Convention was the "Novice Contest Ball." Contestants competed in "Closed Style" Foxtrot, Waltz and Tango. There is a swing away from the frantic Mambos, Cha Chas and Merengues to the elegant Waltzes, Tangos and Foxtrots, Mr. Butler reports. Ballroom dancing is always a mirror of the times, according to Mr. Butler, and the trend toward the more subtle dances reflects the public's weariness of the frenzied and the choice of the more soothing rhythms.

The Stage Arts Faculty for the Convention included Peter King, Children's Novelty; Alfredo Corvino, Ballet; Jack Stanly, Tap; Johnny Mattison, Tap; Lucille Solof, Baby and Children's Dances; Bea-

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trice Tompkins, Ballet; Jane Dodge, Modern-Jazz; Darrell Henline, Ballet; Joe Price, Acrobatics and Gene Navarre, Tap.

The Ballroom Faculty includes Phil Jones, Ballroom Recital Dances; John Phillips, Tango; Dolores Magwood, Children's Ballroom; Joe Piro, Mambo; Albert and Josephine Butler, Viennese Waltz; Bob and Doris Belkin, Merengue; Lucille Dubas, Cha Cha; Joe Rechter, Mixers; George and Marian Rutherford, Foxtrot and Waltz; Alex and Mona De Sandro, English Waltz and Quickstep; James Smith, Teen-Age Competition Figures and John and Kiki Clancy, Lindy.

EDITOR'S NOTE:— The reason you see only notations on DMA meetings is that no notices were received at this writing from any other dance association. We've said it many times—your organization is welcome to send in News and Notes to this column.

Susie Alton, a trouper at 4½ years of age. Susie, a student of the Montebello Baker Dance Studios has appeared in many benefit shows with the Baker Dancers.

NEW YORK dance report

by D.N.S.-Russell

Among TV's most active choreos, John Butler says he's now "booked solid" through February with programs including at least three "Look Up and Live" shows for CBS after Jan. 1. This year, his annual "Amahl and the Night Visitors" was seen for Christmas on an old tape, so no new dancers hired but meanwhile Mr. Butler was busy choreographing "Willy the Weeper" for the off-B'way revival of "Ballet Ballads," with Glen Tetley as principal dancer and choreo, opening Jan. 3 or 4 at the East 74th St. Playhouse. . . . Anne Wilson, who danced as guest artist in Shirley Broughton's choreography for a Bronx Civic Opera production of "Fledermaus" Dec. 17, will present a lecture-and-dance history of ballet Jan. 4 at the Donnell Library in NYC . . . The Broughton Co. is also busy, now preparing "La Traviata" for Jan. 21 . . . .

* * *

The Merry-Go-Rounders opened their holiday season with a series of local NYC performances Dec. 27, playing week ends to child audiences . . . Ralph Beaumont has returned from a two-week vacation to Seattle, Wash. . . . Ballet Arts Theatre has moved up its concert to Jan. 8 from Dec. 17 and 18 . . . There will be two performances, matinee and evening, with choreography by Yeichi Nimura, Bhaskar and others . . . Choreo. Ron Lewis, of the Latin Quarter, auditions showgirls, boy and girl dancers every Friday at 3 p.m. at the club, 200 W. 48th St. . . . The Country Dance Society of America held its Christmas Festival at Hunter College Dec. 10 . . .

Writing from Germany, the American Festival Ballet advises it is interrupting its Germany tour for a Christmas lay-off to resume rehearsals in February for an extensive tour starting March 1961 . . . The company will cover Central Germany, the French Riviera, Austria and Northern Italy . . . Choreo. Dorothy Conova, who stages the Rocket lines for Hal Sands of GAC, Hamid, has returned with 16 of her girls from a six week tour of Texan cities and advises she begins to audition March 1 for the annual summer grandstand fair jobs . . . She hires girls over 18 who are tall, have high kicks, tap and ballet . . . Auditions at GAC, 640 Fifth Avenue, NYC, or accepts pix and resumes . . . Lee Sherman is off to Italy where he begins to choreograph a new 12-week series of one-hour TV musicals Jan. 1 . . . He returned only recently from staging two Five Past Eight shows with the famous Bluebells in England and Scotland . . . Choreo. Ron Fletcher is in Los Angeles . . . Don Sky and Eugene (Luigi) Lewis are in Miami Beach, Fla., through mid-Jan staging hotel shows . . . Luigi does the choreography for Dioso Costello at the Saxony Hotel . . . Here in NYC,

Tom Roba, who instructs jazz at June Taylor School of the Dance, has taken over Luigi's Showcase studio classes . . . . Roba seen recently on the TV Harry Belafonte show. . .

* * *

Ted Adkins has gone back into the chorus dance cast of "The Unsinkable Molly Brown" after nursing a sprained ankle two weeks . . . NY City Center's annual "Nutcracker" features a young corps dancer for the second year in the ancient role of Drosselmeyer. Jack (Shaughn) O'Brien, who has "never had a lesson in acting or make up" has lately taken over most of the company's elderly character roles, now has in his repertoire King Creon, in "Medea," the father in "Prodigal Son," Katschei in "Firebird," and Von Roth Bart in "Swan Lake" . . . S. Hurok's British import, the Pipes and Drums of the Queens Own Cameron Highlanders, and the Coldstream Guards Regimental Band from Buckingham Palace, gave a farewell performance at Madison Sq. Garden Dec. 4 . . . Highland dancing feature more than 100 men . . . Anton Dolin has been booked by Hurok for his first lecture tour of the U.S. to start next October. His topics will be "The Russian Ballet Under Diaghilev," and "Ballet in Britain" . . . The Irine Fokine Ballet Co. of Ridgewood, N.J., presented a full length "Swan Lake" at Benjamin Franklin, Jr. High Dec. 10 . . .

* * *

Jazz dancer Larry Stevens is working on plans to set up a small classical concert ballet company and has started to choreograph a 16-min. classical base ballet work to submit to concert bookers . . . Meanwhile, he flew Dec. 25 to Chicago to hold preliminary auditions for the Equity summer Chicago Melody Top for which he will choreograph "Most Happy Fella," "Pajama Game," "Student Prince," "Desert Song," and Show Boat" . . . Also in Chicago, choreo. Jim Russell was due to stage the Esquire fashion show industrial in February with all male dancers. Active talks have also resumed on Leonard Sillman's projected "New Faces," for which Russell is expected to be one of the choreographers . . . Polish choreo. Leon Anlen, a member of the Moscow Choreographic Institute and most recently active on the Paris dance scene, has arrived in NYC. Mr. Anlen, who choreographed for six years in Moscow where he was sent from Poland to stage works for the Moscow Opera, has in the last months staged several successful works at the Paris Opera, besides instructing at his own studio in Paris, in his own spe-

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cial method . . . With several projects in hand for the future, he is in NYC to observe and compare U.S. and European teaching methods and view the field of dance in the musical B'way scene, talks his way around blandly in French and gets what he wants, too . . .

* * *

Working with Joe Layton on CBS-TV "Gershwin Years" are choreos. Ed Balin, Gloria (Hamilton) Stevens, Grover Dale and Rhoda Levine, the show being taped in sections for Jan. 18 airing. Carmen de Lavallade, as Bess, Claude Thompson as Porgy, Alvin Ailey as Crown and Harold Pierson as "Sportin' Life," are featured in the "Porgy and Bess" excerpt . . . Sixteen other dancers will appear in remainder including the choreos . . . . Rhoda Levine is only recently back from Europe, where she staged a revue "Here Is the News" in Oxford, England, and negotiated with publisher Max Parrish for publication of a children's book, her first, illustrated by "Boy Friend" author Sandy Wilson . . . England's Three Renowns flew from Boston to Canada, and thence home to England for Christmas . . .

* * *

Choreo. David Tihmar is packaging a summer musical, tentatively planned for B'way production next season . . . He expects also to resume casting for the N.J. Papermill Playhouse when it reopens season after Feb., 1961 . . . Contemporary Dance Productions held a concert at the 92nd St. "Y" Dec. 18, featuring choreography of Jack Moore, Jeff Duncan, Norman Walker and dancing of some 24 including the choreos . . . . Emily Frankel begins 1961 tour Jan. 28 with her company covering mostly South and Midwest college and university circuit and returning

March 28 . . . The Merry Wanderers' Children's Theatre offering this Christmas was "The Little Show Girl," which opened at the Theatre Marquee Dec. 29 and runs every Saturday through the end of the holiday season . . . Dancers Helen Whitaker and Darlene Tower have taken a long furlough to Mexico City . . . Jose Greco and Co. perform Jan. 7 and 8 at B'klyn Academy of Music . . . Flower Hujer has cancelled this year's concert tour to take over her own management and line up better bookings . . . Sophie Maslow was again the choreo. for the annual Chanukah Festival of Israel at Madison Sq. Garden Dec. 19 and Jan. 2 . . . Dancer Nina Sheridan featured in acting role in "Tunnel of Love," Cloud Theatre, N.J., thru. Nov.-Dec.

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Edwin Margolin, drummer and Modern Jazz student and Richard Fields pianist and a Mason-Kahn dance student, teamed up to win the Exchange Club's 1960 State Championship talent contest. The boys have appeared on a number of benefit shows as well as on local T.V. Edwin is the son Al Margolin of A & L Theatrical Co.

Upper: Kati Goetz and Dianne Ferrari who were among the first children to take the RAD examinations in the U.S.A. are thrilled to meet RAD President, Margot Fonteyn. Lower: (Sailor's Hornpipe, authentic 18th Century uniform.) Children in this group who performed at the reception given in honor of Dame Margot Fonteyn, were chosen by audition from the studios of Mary Conmee, Ann Davlin, Jeannde Herst and Diana Lowell.

— Photo by Bill Wainwright

MARGOT FONTEYN OBSERVES

Many aspiring ballet students have the pleasure of watching Margot Fonteyn dance, but few can claim the reverse. Yet Margot Fonteyn did observe some 100 young San Francisco area dancers when her tour with the Royal Ballet brought her to the West Coast last fall. The circumstances that brought it all about are the culmination of four years of devoted labor, and the end of a long line of 'firsts'.

In 1956 a Royal Academy of Dancing's examiner was sent to the U.S. for the first time, and for the first time American children took RAD examinations. Ann Davlin and Mary Conmee (Berkeley) and Audrey Share (Long Beach) were the first teachers in the U.S.A. to present students for examination. Two years later an RAD examiner of major work was sent for the first time, and 1960 marked the first time that American teachers received RAD's advanced teachers credential through examination in this country.

It is little wonder then that this series of firsts should be followed with the first attendance in the U.S. by Margot Fonteyn as RAD President at a reception given in her honor, where for the first time the dances and enchainements of the RAD syllabus were presented by American children who had just performed them in their examinations.

—Ann Davlin, A.R.A.D.

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Liebeslieder Waltzer. Left to right: Violette Verdy with Nicholas Magallanes, Diana Adams with Bill Carter, Melissa Hayden with Jonathan Watts, and Jillana with Conrad Ludlow.

Lower photo: Diana Adams and Bill Carter, background, Violette Verdy and Nicholas Magallanes. —Photos by Fehl

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by Bill Hooks

NEW YORK CITY BALLET
The City Center
Winter Season, 1960-1961

The New York City Ballet has settled for its long winter season with two bright and beautiful novelties—one a joyous showpiece and the other a first-rank masterpiece. Both are by Georges Balanchine.

The sprightly showpiece is *Variations from Don Sebastian*. It shows to dazzling advantage a small corps of nine dancers with a duo of soloists. Everything about Don Sebastian glistens as though Mr. Balanchine had made it for a holiday gift to his ever widening and enthusiastic audience. It is Balanchine in a classical and demi-character mood—a combination which makes for moments of brilliant virtuosity balanced by glints of humor and wit. The small corps de ballet moves so well that one would think any member could easily be ranked a first soloist. And this excellence of performance is even heightened by the bravura of Melissa Hayden in her solo passages as well as her duets with Jonathan Watts. All in all it is a pleasant and exuberant addition to the repertory of the New York Ballet Company and the kind of vehicle in which we shall eagerly await through coming seasons the appearance of many other of the principal ballerinas. It's a bauble of a ballet, but such a pretty one we hope the company will wear it for their many anticipated seasons.

When speaking of the masterpiece of the season—or any other season for that matter—a more serious tone must be found and deeper meaning semantics must somehow be brought to bear, for how (and this is humbly asked) does one describe a masterpiece. They are so few in one's own time till the adequacy of the usual phrases is keenly felt. This reviewer finds himself in such an awesome position when discussing the *Liebeslieder Waltzer*, set to the music by Georges Balanchine. To witness the the Liebeslieder Waltzer, set to the music of Johannes Brahams, is to be gently, quietly, subtly, but completely overwhelmed by the impact of the four dancing couples. For almost an hour they weave an ever engrossing enchantment which could well be called a choreographic essay in Love. For Love is certainly Mr. Balanchine's only concern here and just as certainly his four couples have fallen in love with the ballet to such an extent that it would seem unlikely that it could have been created for any other than these very dancers. Mr. Balanchine has set his waltzes in the Romantic era and has somehow managed to bring all the essence of romanticism to bear without any of the usual sentimentalization involved. He has built a full-

length work—without any external framework, even without the use of technical virtuosity; and it stands the greater for this purity.

The couples dance sometimes all at once with a gay and frollicking abandon, then singly as in a cherished reverie, then by two in the many shadings and nuances the presence of two alone can conjure, again there are trios and quartets and endless arrangements of the total of eight—but always they dance about Love and its myriad aspects.

Through the first half of the ballet the ladies are clothed in the palest pastel, silken ball gowns of a bygone era, and are shod in tiny heeled satin shoes. The gentlemen are formally and handsomely attired in black. And thus they start to weave their spell of endless—yet never tiring—interplays. Then just when one thinks there could be no further refinement for the choreographic idea, Mr. Balanchine takes a brief intermission and the dancing round resumes again. This time in a new dimension bordering on fantasy. The gowns have subtly changed to a gossamer and transparent shell of their former appearance, the tiny heeled shoe has floated upward and become a pointe-shoe and the dancing couples themselves seem caught in a lovely enchantment of mild moon-madness. And so the ballet proceeds again developing the same theme of the essay—Love.

And how does Mr. Balanchine end such momentum? This too is a masterstroke—one by one the dancers vanish as though to a secluded terrace and then quietly as couples they slowly return, reclothed in their original attire, stand upon the stage and applaud the onstage singers and musicians. And so the work ends. And so it should be.

This remarkable cast, made up of such individual soloists, functions as a single extension of the same idea and it is their unity which welds work so securely as a thing of pure work so securely as a thing of purest alloy. They are: Diana Adams, Melissa Hayden, Jillana, Violette Verdy, Bill Carter, Conrad Ludlow, Nicholas Magallanes and Jonathan Watts.

David Hayes has designed a set which seems like an ethereal chandelier floating above the enchanted waltzers. Karinska designed and executed the inspired gowns.

OUR READERS WRITE

Dear Editor:

My wife and I have subscribed for the past three years and have enjoyed Dance Digest magazine.

If you will check your 1958 April edition you will find my letter to you on page 168, where I suggested someone start a dance contest on television. Almost immediately several TV shows were started but they called them shows hence they weren't what I had in mind back in April of '58.

My idea was to have local contests—with *qualified judging* and that once a week it would culminate in a national TV program showing the progress of the contests until finally there would be one grand final night. Each dance would be properly classified as to age of contestant in their class, as well as contests in only one dance at a time, instead of making a show out of the Waltz, Swing, and Cha Cha Cha competing against each other.

Yours turly,
E.M. Cordes
Los Angeles, Calif.

DANCE MASTERS OF AMERICA, NEW YORK CITY CHAPTER, NOVICE COMPETITION BALL

By JOSEPHINE BUTLER

The innovation in adult dance competitions sponsored by the Ballroom Committee of the DMA New York City Chapter has met with enthusiastic response from the members. The idea sparking the contest is that this contest be a showcase for the students of chapter members. Most teachers have students who are skillful exponents of the style that is considered good form in ballroom dancing in this country. Why not give these students the opportunity to display their grace in a competition designed especially for them? This in turn will light the enthusiasm of these students to become even more skillful.

To this end the Ballroom Committee of the New York City Chapter has formulated rules governing the dances of the contest, which are Foxtrot, Quick Tempo, Slow Waltz and Salon Style Tango —the dances which have endured the test of time in our country.

Several sessions were devoted to briefing the teachers, and basic movments in each of the dances were outlined and defined. These basic movements are steps which teachers agree are the basic movements in each dance. These steps are not characterized by specific names—except as defining the kind of movements involved. For example, in the American Foxtrot, Quick Tempo, contestants will include Walks, Side Closes, Three Step Movements, Rocks, Locks, Left and Right Pivots, danced in continuous patterns so as to travel around the room. The illusion to be created is not one of separate steps, but of a continuous flow of movement.

The Waltz will be played at approximately 32 mpm. The combinations of basic movements and variations will include Left and Right Box Turns, Progressive Waltz, Three Step Movements, Left and Right Pivot Movements in Waltz rhythm, steps in canter timing, Hesitations, Syncopations and other variations when done in closed position and with proper regard to Waltz rhythm.

The Tango will follow the essential features of the original Argentine Salon Tango, brought to France by the Argentinians in the early 1920s. This native version gradually achieved popularity as it spread through the capitals of Europe. Leading Argentine exponents were brought to England for a Tango conclave of some 400 British Teachers. The new version was immediately accepted and standardized for English text books. In this country the Argentine Salon Tango has considerable popularity under the name of Cafe Tango. For the purposes of the Novice Contest preliminary standards will be limited to these basic sapects:

1. Closed style throughout the dance; 2. continuous use of Contrary Body Movement and CBM Pos; 3. Use of Side Progressive as a basic step. Typical combinations of basic movements and variations include Right and Left pivot turns, Progressive Side Movements, Promenade or semi-open walks, Rocks and Fans.

It is to be particularly noted that the Ballroom Committee stresses that the dance terms are to be used for descriptive purposes

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only. They are not to be considered for the time being as accepted named terminology.

A few regulations follow:

Contestants are adults, 18 or over. They are to be Novices—adults who have never won an important public contest.

Winning couples will be announced by name only. No mention will be made of school registration or teacher coach. No teachers are to advertise themselves as coaches of winners.

Dancers must maintain closed or compact position throughout each dance. No separation of partners is permitted, such as under arm turns, separate spins, back to back positions. Contestants will be judged on portrayal, in simple form, of typical and authentic steps as relate to each dance. In general, judging will be based on style, which includes rhythm, timing, neat footwork, graceful body, shoulder or arm lines. Outside Left or Right positions should be achieved without change of upper body position. All dances are to be considered as travel dances, Movement in general must progress along LOD.

(For results of this Contest please see next page.)

The action photo above is from the First Novice Competition Ball sponsored by the N. Y. City Chapter of Dance Masters of America. Event was held Dec. 29, 1960 in the Grand Ballroom of the Hotel Edison in New York City. Winners were as follows: Waltz, 1st place, Sal & Alice Fransone, Dieter Breloehr & Ingrid Westphal, 2nd place; Charles Pennino & Betty Osborn, 3rd place. Tango, Heinz Reinecke & Audrey Smith, 1st place; Guido & Phyllis D' Alesandro, 2nd place; Charles & Evelyn Press, 3rd place; Foxtrot, Charles & Evelyn Press, 1st place; Charles Pennino & Betty Osborn, 2nd place; Guido & Phyllis D' Alesandro, 3rd place.

—Photo by Jack Mitchell

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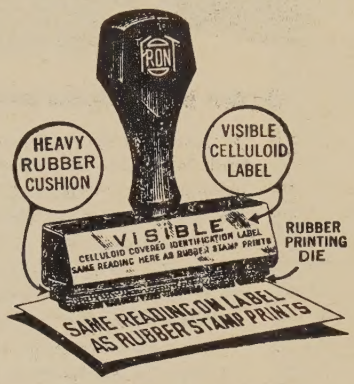
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